

Hear
Together
2021/22 Season



EDMONTON
SYMPHONY
ORCHESTRA

MOZART & TRUMPET

Friday, November 5 • 7:30 PM

Saturday, November 6 • 2:30 PM

Saturday, November 6 • 7:30 PM



Land Acknowledgement

The Winspear Centre and Edmonton Symphony Orchestra would like to acknowledge that we are on Treaty 6 Territory, a traditional meeting ground, gathering place, and traveling route for many Indigenous Peoples. We honour and recognize the rich artistic, cultural, and musical traditions of the Cree, Nakota Sioux, Metis, Dene, Saulteaux, and the many more Indigenous communities that call this land we share, home.



MOZART & TRUMPET

November 5 & 6



FEATURED MUSICIANS:



Alex Prior
Conductor



Frédéric Payant
Trumpet



Robert Uchida
Concertmaster
and Leader

SIBELIUS

Pelléas et Mélisande, Op.46: excerpts

(21')*

- I. At the Castle-Gate (Vid slottsporten)
- IIa. At the Seashore (På stranden vid hafvet)
- V. Pastorale
- VI. Mélisande at the Spinning Wheel (Mélisande vid spinnrocken)
- VII. Entr'acte
- VIII. The Death of Mélisande (Mélisandes död)

TORELLI

Sonata a 5 in D Major, G7

(5')*

- Grave – Allegro
- Grave
- Allegro
- Grave
- Allegro

MOZART

Symphony No. 40 in G minor, K.550

(34')*

- Molto allegro
- Andante
- Menuetto: Allegro
- Allegro assai

Pelléas et Mélisande, Op.56: excerpts

Jean Sibelius

(b. Tavastehus, 1865 / d. Järvenpää, 1957)

First performed: March 17, 1905, in Helsinki

Last ESO performance: This is the ESO premiere of the piece

The symbolist play *Pelléas et Mélisande* by Maurice Maeterlinck is remembered now not so much on its own merit (the actual play was only moderately successful at its 1893 premiere), but for the impressive number of inspirational fires it lit among composers of its time. While the most famous of these is the remarkable 1902 opera by Claude Debussy, there are also such memorable scores as the 1903 symphonic

poem by Arnold Schoenberg and incidental music for productions of the play by both Gabriel Fauré (1898) and Jean Sibelius.

Sibelius received the commission in late 1904 for a production in a Swedish translation to be performed in March 1905. He was also working on his *Third Symphony*, so initially, progress on the incidental music was slow, but a fruitful trip to Berlin seemed to furnish him with the means to complete the task, and his music was heralded as a major reason for the production's success. "Sibelius again put to good use his ability to describe a personality or evoke a specific mood both colourfully and economically," writes Andrew Barnett in his biography of Sibelius. Most of the 10 moments of music Sibelius composed were

scene-setters – preludes and entr’actes – rather than music played during the actual drama. He made very few changes to the score when he created a separate suite for the concert hall, published as his Opus 46.

This concert features five movements from the suite, and while they are presented in the order in which they appear in the play, it is by no means a complete summary of the story, which, in a nutshell, tells of the doomed love triangle of the beautiful, fragile Mélisande, who has recently escaped from a poisonous marriage. She then marries Golaud, grandson of King Arkël of Allemonde, but finds herself drawn to his brother Pélleas. It does not end well, as one might expect in such a situation, and the overarching theme that people consistently fail

to recognize their failings and those of others rings tragically true in this tale.

Sonata a 5 in D Major, G7

Giuseppe Torelli

(b. Verona, 1658 / d. Bologna, 1709)

Composed: 1690

Note: This is the first time the ESO has played a work by Giuseppe Torelli. The ESO had intended to present this work in April of 2020, but due to the pandemic, that performance did not take place.

The music lover of today, who may associate the idea of “sonata” with, for example, the keyboard works of Beethoven et al, or the solo-instrument-plus-piano works by a myriad of composers, can be forgiven

by being a little befuddled by the use of the term in the case of Torelli's *Sonata a 5*. The origins of the word "sonata" are distant and a bit muddled, and the word has been rather indiscriminately applied to a bewildering array of instrumental works. Even Torelli applied the word rather liberally in his voluminous catalog.

In five very brief movements, totaling about five minutes altogether, today's work for strings, harpsichord, and solo trumpet emphasizes the trumpet's sparkling tone and dexterity, but also gives it a charming duet with solo cello in the middle Allegro.

Symphony No. 40 in G minor, K.550

Wolfgang Amadé Mozart

(b. Salzburg, 1756 / d. Vienna, 1791)

Mozart wrote a great deal of music, but none of it was written strictly for its own sake. Mozart lived before the romantic notion of an artist writing out of a need to produce music, whether it was played or not. So the fact that there does not appear to have been a compelling reason for him to have written his last three symphonies, all composed within six weeks of each other in 1788, does not mean that such a reason did not exist.

It's likely that Mozart had performances in mind, or at the very least, hoped that publishing the scores

would bring in some money. However practical the motivation, the three symphonies he created in this time stand as supreme examples of their art. The middle of the three, *No. 40*, certainly did not get its first performance until after Mozart had revised it by adding a pair of clarinets to his previous orchestration.

The first movement's generally lively tempo is contrasted by the minor home key, the unsettledness underlined right at the outset by a dark whisper less than a bar long by the violas before the main tune is heard in the violins. This theme dominates the entire movement, moving through a series of different keys, always slightly angular and a little ominous. The second movement is an Andante that shifts into E-flat

Major but is still dominated by a dark and sombre mood. There is an air of a serious, though dignified procession in the music.

The next movement pits a minor-key Menuetto against a contrasting trio in G Major. The latter has a calming effect after the stresses and eddies of the preceding movements, though it is supplanted by the return of the Menuetto theme once again. The final movement, like the first movement, contrasts a lively tempo with a minor key theme. A bucolic theme given out by the winds again offers a respite, but the overall sober and introspective mood never leaves the symphony for long.

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